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Thesis

CORNEILLE AND RACINE

by

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(LL.B., University of Maine, 1911)
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CORNEILLE AND RACINE

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I N T R O D U C T I O N

I

INTRODUCTION

Corneille and Racine are two of the greatest writers of French classical tragedy of the 17th century; yet there are fundamental differences in the works of these two men although they were both writing at about the same time.

To understand the reason for these differences, it seems proper to know a little about the beginnings of the French classic literature, to know something about the lives of Corneille and Racine, where they were born, whether they were educated at Jesuit schools or at Jansenist schools, and to know at least a little about what influence these schools would have on them, and so on their writings.

I shall attempt to show that Corneille, who started his writings at the time of Cardinal Richelieu, could not help but have his characters influenced by this martial age which was filled with men of strong will and in which women played a minor part. Then, too, his training at a Jesuit school, with its doctrine of the free "arbitre," or the working out of one's own salvation, simply strengthened his leaning towards characters whose strong will-power swept everything before them. Corneille, with his Jesuit training, would naturally turn to ancient Rome for his sources.

1. Introduction

The purpose of this study is to investigate the effects of various factors on the performance of a system. The study is organized as follows: Section 2 describes the system and the factors being investigated. Section 3 presents the experimental design and the results of the experiments. Section 4 discusses the implications of the results and provides conclusions. Section 5 contains references.

The system under investigation is a complex system that consists of several components. The factors being investigated are the input variables that affect the system's performance. The experimental design is based on a factorial design, which allows for the investigation of the main effects and interactions of the factors. The results of the experiments are presented in Table 1, which shows the mean values and standard deviations of the performance measures for each combination of factors.

The results of the experiments indicate that the factors have significant effects on the system's performance. The main effects of the factors are shown in Figure 1, which is a bar chart showing the mean values of the performance measures for each factor. The interactions between the factors are shown in Figure 2, which is a line graph showing the mean values of the performance measures for each combination of factors.

The implications of the results are that the factors have a significant impact on the system's performance. This information can be used to optimize the system's performance by adjusting the factors. The conclusions of the study are that the factors have a significant impact on the system's performance and that the experimental design was effective in investigating the main effects and interactions of the factors.

The references listed in Section 5 provide additional information on the system and the factors being investigated. The references are as follows:

- [1] Author, "Title of the reference," Journal, Year.
- [2] Author, "Title of the reference," Journal, Year.
- [3] Author, "Title of the reference," Journal, Year.
- [4] Author, "Title of the reference," Journal, Year.
- [5] Author, "Title of the reference," Journal, Year.

Racine came at the time of Louis XIV, the Golden Age of French Literature, when women played an important part in the intellectual life of the country. He had received his education at Port-Royal, and was imbued with Jansenism, which was bound to make his characters fatalistic, just as the importance of woman's place in the intellectual life of the times influences him in making them his chief characters. Instead of finding characters with strong wills, we should find characters swayed by their passions, realizing that it is useless for them to try to control these passions by will-power or reason. His Greek training made him turn more naturally to Ancient Greece for his sources. Characters necessarily influence the action in a play, and I shall attempt to show that the strong characters of Corneille needed complicated action, which in its turn would have a great influence on the unities, making it difficult for Corneille to follow them.

On the other hand, Racine, with his female characters who are swayed by their passions, will need only a simple action, without extraneous incident, and will find the close following of the unities a help rather than a hindrance. We shall see, also, that whereas love ^{does not} ~~plays~~ ^{the} ~~no~~ important part in the tragedies of Corneille, all of Racine's plays, with one exception, have love in them, and not love just as love, but love in all its phases.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

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3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results of the study have significant implications for the field of research and may lead to further developments in the future.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

Then I shall try to show where their style differs. This, to a great extent, can be explained not only by their lives, but also by their natures.

In my conclusion I shall give a brief résumé of the differences between the two men, which I have been able to discover by reading their plays, and from the different authors who have written about them.

FRENCH SERIOUS THEATRE BEFORE CORNEILLE

II

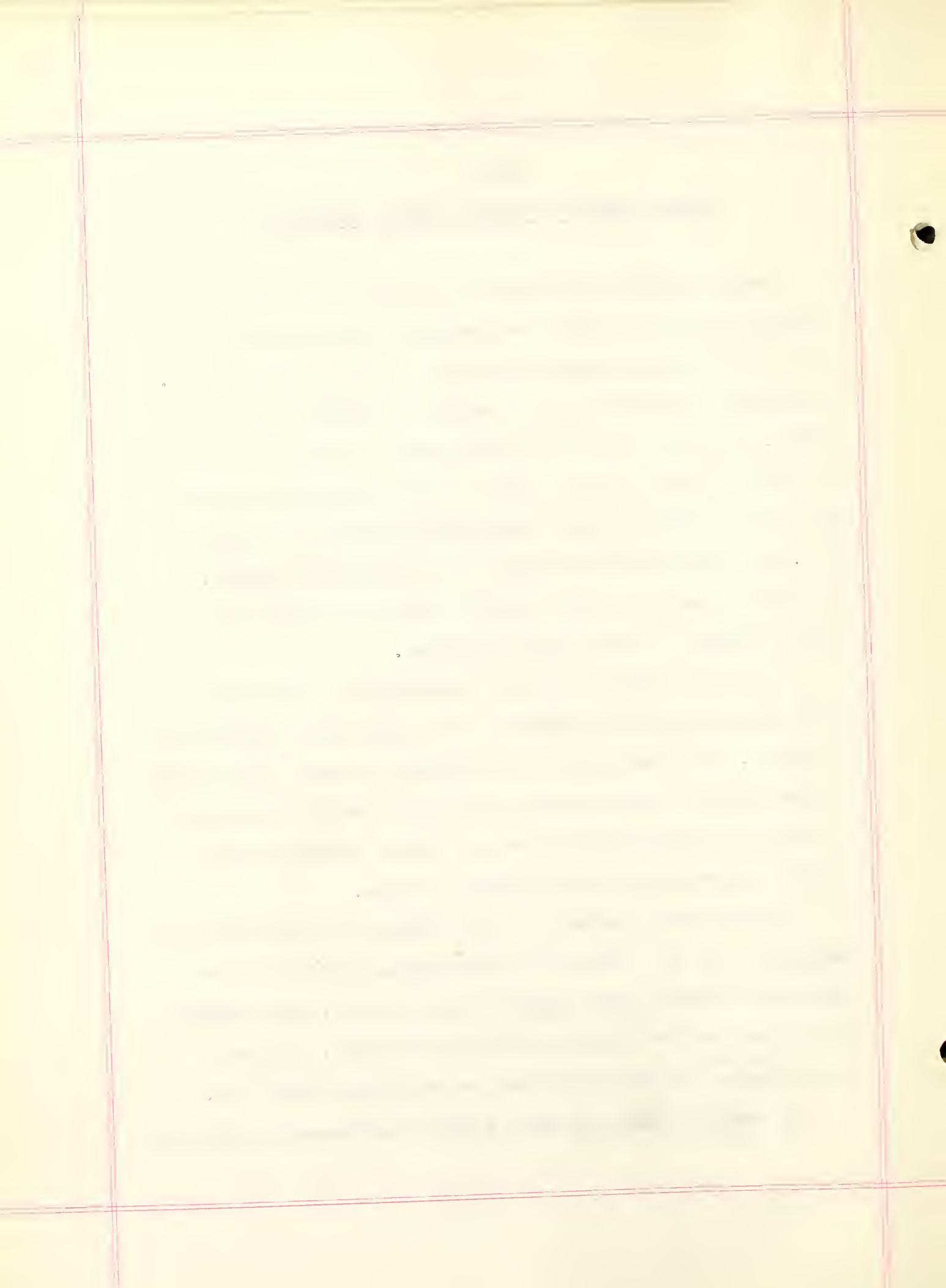
FRENCH SERIOUS THEATRE BEFORE CORNEILLE

French tragedy originated as early as the eleventh century in the liturgical ceremonies of the church which were performed Christmas and Easter in the church itself. In the next century popular French is mingled with the Latin, and the acting now takes place in the large square in front of the church. Then in the fourteenth century we have the rise of the "miracles" in which the Virgin, God, and the Saints intervened in a miraculous manner. The first example of the miracle play is the "Jeu de Saint Nicolas" by Jean Bodel of Arras.

"Le Jeu de Saint Nicolas" represents in its first part some Christians fighting in the Holy Land against the infidels. The second part is composed of some rather lively tavern scenes: some robbers who have taken possession of a treasure confided to the care of Saint Nicolas decide to give it up when the Saint appears to them.

Another early example is the "Miracle de Théophile" by Rutebeuf. In the "Miracle de Théophile," Théophile, an ambitious priest, sells himself to the devil, then repents, and thanks to the intercession of the Virgin, succeeds in ^{covering} reviewing the note by which he had given himself up.

In the fourteenth century appear the "Quarante Miracles



de Notre Dame" whose authorship is unknown. In one of the miracle plays of Notre Dame, a child is brought back to life in the arms of its mother whom the people wanted to burn because she had drowned it. In another of the same plays, Saint Jehan le Paull^u~~e~~, a hermit, tempted by an enemy, killed the daughter of a king and threw her in a pit. Then by his penance, she was brought back to life by the Virgin.

In the fifteenth century come the "mystères." "Mystère" does not mean mystery, but comes from the Latin word, "ministerium," and means "action." The "mystères" are a development of liturgical drama mentioned before, and are taken from the Old or New Testament, or from the lives of the Saints. In the "mystères" there is more of the comic represented by the introduction of the devil. The introduction of the comic element tended to make these plays irreverent and they were finally prohibited in 1548, and after that, were played only in the provinces.

The Edict of 1548 placed the "Confrérie de la Passion" in control of the Parisian stage. In 1578, the Confrérie hired professional actors and finally rented the Hôtel de Bourgogne to outside troupes of actors. In 1583, a group of Italian players, the Gelosi, renowned for its portrayal of the "Commedia dell arte" appeared there, and then in 1599, the "Comédiens français origⁱ~~n~~aires du roi," a troupe under the leadership of Valleran Lecomte. To compete with

this troupe, an actor, Mandory, opened a second theatre in 1629. But the Confrérie interfered so much in theatrical affairs that Louis XIV in 1676 finally dissolved the corporation.

In the sixteenth century France, like the rest of Europe, believed the drama to be "an exposition of emotion, of misery, or joy" rather than "a conflict of will in the form of action." Also, classical French drama descends more from tragi-comedy than from tragedy or comedy. Tragi-comedy forms a sort of link between the medieval theatre and the plays of Racine.

According to the Renaissance point of view, a tragedy was any plot that ended in bloodshed and terror. The Italians were the first, with the "Sophonisba" of Tressino in 1515 to realize Seneca's conception of tragedy as being a dramatic representation of human misery. Greek influence was added to that of Seneca by translations from Euripides and Sophocles, with the same idea of tragic ending.

When the French writers after 1548 began writing tragedies of their own¹ "the underlying concept was lyric rather than dramatic; the chief element of the plot was the 'dénouement' and the subject invariably was the misfortune which befalls several souls or the misfortunes which

¹ History of French Literature, Nitze and Darga, p. 239.

befalls one soul."

In the tragedy of the Renaissance, we now have acts instead of journées; monologues, descriptions, and choruses based on the ancients give more occasions for lyric verse; much attention was given to style, and the elaborate stage setting was the rule. Such dramas had little action.

Étienne Jodelle in 1552 published the first French tragedy, "Cléopâtre captive," where we see the above characteristics. Its action doesn't start until after the death of Antony. The "Cléopâtre" contains five acts, verses of twelve syllables, monologues, recitals, and choruses patterned after the Greeks. There is no psychological analysis or dramatic intrigue, but here for the first time we find the unity of time. The remaining plays of the sixteenth century were mostly imitations of Seneca, polished and lyrical but lacking dramatic vigor.

Alexandre Hardy (1600-1630) a prolific writer, created a theatre that was truly popular. He was concerned more with actual performance on the stage than with technical or literary excellence. He had been employed by Lecomte to supply his troupe with a repertory. Lanson thinks he may have felt the importance of psychological action without being able to realize it. His tragedies continue the long "dénouement" of the Renaissance as in "La Mort d'Alexandre" where Alexandre takes poison early in the play, and then for

~~for~~ two full acts his sufferings are displayed. Hardy brings about some innovations in tragedy; he finally does away with the chorus, he increases the number of characters, and exerts himself to set the action before the spectator. This results in a unity of action while disregarding the unities of time and place. He next turned to tragi-comedy.

Tragi-comedy is a term given by the Italian critic, Giraldi, to a tragic plot having a happy ending. Later it was applied to any play of medieval origin having a happy ending, and a somewhat classical form. With Hardy, the tragi-comedy is practically a dramatized novel. His "Gésippe ~~ou~~ les deux amis" and "Elmire ~~ou~~ l'heureuse bigamie" are novelistic in origin, both have a love affair, both disregard the unities, and they both have a happy ending. Although his plays lack literary excellence and disregard all rules and unity, they do contain dramatic intrigue, vitality, and real movement.

M^airet (1604-1686) now came to the front influenced in his writings by Malherbe. In his "Chryséide et Arimant," a tragi-comedy, he had shown a tendency toward unity of plot?

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"In 1631 he published 'Selvage' another tragi-comedy, with a preface on the unities which emphasized two points: (1) the subject of a tragedy must be known and hence grounded in history, and (2) the law of verisimilitude must be observed--and he adduced the example of the Italians and the ancients."

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History of French Literature, Nitze and Dargan, p. 248.

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3. The third part addresses the role of the accounting department in overseeing these processes. It highlights the need for regular audits and the implementation of internal controls to prevent errors and fraud.

4. The fourth part discusses the impact of these practices on the company's overall performance. It notes that accurate record-keeping leads to better decision-making and improved financial stability.

5. The fifth part provides a summary of the key points and reiterates the commitment to high standards of financial reporting.

6. The sixth part includes a list of references and sources used in the document, ensuring that all information is properly cited and verifiable.

7. The seventh part contains a list of appendices, which provide additional details and supporting documents for the main text.

8. The eighth part is a conclusion, summarizing the overall findings and recommendations of the document.

9. The ninth part includes a list of footnotes, providing further clarification on specific points mentioned in the text.

10. The tenth part is a final section, likely containing contact information or a statement of intent.

His first example of such a tragedy was his "Sophonisbe." This play is important in that it obeys the three unities, the style is noble, and a definite separation of tragedy from comedy is attained. Many writers refused to renounce their "beau sujet" to follow the rules. It remained for Pierre Corneille to find the solution to the problem by making the drama psychological, by substituting interior action for external even though he had to disregard verisimilitude.

So we now see that the serious drama contains five acts, verses of twelve syllables, and monologues. Through the influence of Hardy, the choruses are done away with, and he develops unity of action. ^aM^uiret then brings to the front the three unities; the idea that the subject of a tragedy must be known and grounded in history, and a definite separation of tragedy from comedy is reached.

BIOGRAPHICAL SKETCH

III

BIOGRAPHICAL SKETCHA. Pierre Corneille--Jesuit Training.

Corneille was Norman by origin and disposition. His Norman origin helps us to understand his taste for discussion. He was born at Rouen in 1606, educated in a Jesuit school, and twice won prizes for his excellence in Latin verse. He later studied law. Although law was his profession for a time, his chief interest came to be in the theatre, especially drama; but his legal profession without doubt influenced his rhetorical style.

If Racine surpasses Corneille ^{as} ~~or~~ a dramatist, this is partly because Corneille had the misfortune to come at the beginning of the seventeenth century and so was a pioneer in French classical drama. He was a Pre-Classicist. The classical period does not begin in France until 1653 when Mazarin entered Paris after the Wars of the Fron^{de}, and it ends with the Quarrel of the Ancients and Moderns in 1687. The age before that, from 1624-1653 when Corneille started writing, was an age of struggle and preparation that laid ^{the ground for} the growth ~~for~~ ^{of} the age of Louis XIV and the Golden Age of French Literature.

Cardinal Richelieu came into power in 1624, and this period is devoted to the destruction of the enemies of the

Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is based on a comprehensive review of the literature and a series of experiments conducted over a period of six months. The results of the study are presented in the following sections.

The first section discusses the importance of nutrition in the growth and development of the human body. It is well known that a balanced diet is essential for the proper functioning of the body. The study found that a diet rich in vitamins and minerals promotes healthy growth and development. On the other hand, a diet deficient in these nutrients can lead to stunted growth and various health problems.

The second section focuses on the role of exercise in the growth and development of the human body. Regular physical activity is known to strengthen the muscles and bones, improve circulation, and boost the immune system. The study found that individuals who engage in regular exercise grow faster and develop stronger bones compared to those who are sedentary.

The third section examines the impact of sleep on the growth and development of the human body. Sleep is a crucial time for the body to repair and regenerate itself. The study found that individuals who get a good night's sleep grow faster and have better overall health than those who are sleep-deprived.

The fourth section discusses the influence of hormones on the growth and development of the human body. Hormones play a vital role in regulating the body's growth and development. The study found that an imbalance in the levels of growth hormone can lead to abnormal growth and development.

The fifth section presents the results of the experiments conducted over a period of six months. The study involved a group of 100 individuals who were divided into five different groups based on their diet, exercise, sleep, and hormone levels. The results showed that the group with the most balanced diet, regular exercise, good sleep, and balanced hormone levels grew the fastest and had the best overall health.

In conclusion, the study found that a combination of a balanced diet, regular exercise, good sleep, and balanced hormone levels is essential for the proper growth and development of the human body. The results of the study provide valuable insights into the factors that influence growth and development and can be used to develop strategies to promote healthy growth and development in children and adults alike.

crown, within and outside the kingdom. It was concerned with the subjugation of the Protestants and in crushing the petty nobles, and resulted in the shattering of La Rochelle, 1628, their last stronghold; it was occupied with combatting the supremacy of Spain, and in every way, this period strove for national unity. Mazarin, who succeeded Richelieu as prime minister and continued as such during the minority of Louis XIV, was the central figure of the Wars of the Fronde. These were the last attempts of the feudal lords to combat the power of the king. Among the Frondeurs were such people as the Grand Condé, the Cardinal de Retz, and the Duchess of Longueville.

So it doesn't require a great deal of imagination to see that Corneille's Norman origin, his education in a Jesuit school where he developed a real love for Latin, his legal training, and his writing in the time of great fighting men like Richelieu, Mazarin, Condé, and the Cardinal de Retz, must have had a decided influence upon his writings.

His Latin education will cause him to go to Rome for the sources of his plays. His Jesuit training and the age of men who are fighters will influence his portrayal of character. His characters will be strong characters, fighting against all obstacles to attain their ends.

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B. Jean Racine--Jansenist Training.

On the other hand, Racine was not born until 1639. From his earliest years he underwent the Greek and Jansenist influences of Port Royal where he was taken in at the age of fifteen. In 1658 he went to live with his cousin Nicolas Vitart in Paris. Vitart was an extreme Jansenist and was interested in literature.

Louis XIV in 1660 took over the reins of government. Since feudalism had been crushed by Richelieu, Louis no longer had to be concerned with civil warfare, but could devote himself to the development of the most brilliant and aristocratic society that the world has ever known. The literature of this period is thoroughly aristocratic. Although most of the writers of this period were of the middle class; they were writing for the approval of the nobles of the court and so profit by the refined criticisms of their aristocratic patrons. Due to this increased importance of social life in literature, a much larger place is given to women than ever before. Then, too, the literature of this age is renowned for its artistic perfection patterned after the classical literature of antiquity. This is the age in which Racine lived. So, can we doubt that due to his Jansenist training and his study of Greek and coming into his full powers during the height of the reign of Louis XIV, his writings must also show these

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influences and differ markedly from those of Corneille?

His education tended to develop his sensitive artistic nature and it gave him a thorough knowledge of the Greek classics including Euripides and Sophocles. It also led him to identify the Greek sense of fate with the Jansenist doctrine of original sin.

In view of this fact, it might be well to consider just what Jansenism is. Lemaître says that it can be summed up in these few words: that man, after his fall, is fundamentally bad, and that he cannot attain salvation unless he is born with divine grace; that without this gift of divine grace, he is lost ^{possibly} and cannot be saved. One can readily see that if a man realizes that he is born without divine grace, it will be useless for him to struggle against fate, so he will tend to be fatalistic and his emotions will not be so much under the control of his reason as a man born with the idea that mankind has a free mind and can struggle to overcome all temptations and thus attain eternal salvation. So this Jansenist doctrine tends to make Racine's characters different from Corneille's. I shall try to show exactly how these characters differed in the chapter on the characters of Corneille and Racine.

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S O U R C E S

IV

SOURCESA. Corneille--Latin Sources.

With the exception of a few plays from the Greek, and the "Cid" which was of Spanish origin, practically all of Corneille's plays and all of his tragedies come from Roman sources. Lanson feels that Corneille couldn't have had recourse to a better source than Roman history for his plays, for he says he couldn't have found a richer or more varied history so suitable for dramatic form or for giving tragedy a surer guarantee of authenticity. He also believes that Roman history is marvelously suited for showing the mastery of oneself by one's reason and also the submission of force to reason. This is only natural considering the thorough training that he had received in Latin at Jesuit schools.

He also believed in choosing a subject that should be grand and magnificent in itself, and this subject might even be "invraisemblable" provided that it be sublime. He felt that a subject of tragedy should be an unheard of event, something decidedly out of the ordinary, as that of a brother who kills his sister as in "Horace."; a mother who kills her son, "Rodogune."; or a daughter who is about to wed the killer of her father as in the "Cid." He thinks that everyday events which never excite any surprise are not those

that tragedy should choose.

Where should one find such subjects? In history or in the fable. So the subject should be chosen from mythology or from history, for it will require less effort for the spectator to accept such a subject if it already has the sanction of legend or history. Corneille himself says that subjects that go beyond the "vraisemblable"--

"ne trouveraient aucune croyance parmi les auditeurs, s'ils n'étaient soutenus, ou par l'autorité de l'histoire qui persuade avec empire, ou par la préoccupation de l'opinion commune qui nous donne ces mêmes auditeurs déjà tous persuadés." ³

Further on in his "Discours de la Tragédie," he says:

"La fable et l'histoire de l'antiquité sont si mêlées ensemble, que pour n'être pas en péril d'en faire un faux discernement, nous leur donnons une égale autorité sur nos théâtres." ⁴

Corneille was a great painter of Rome and one can easily find in his plays a trace of all the virtues of Rome.

³ Discours du poème dramatique, p. 74.

⁴ Discours de la Tragédie, p. 15.

Corneille
Corneille.

B. Racine--Greek Sources.

Whereas Corneille had studied Latin with the Jesuits, Racine, at Port Royal, had studied Greek; so we are not surprised to find that he went to the Greek for the sources of many of his plays or, for example "La Thébaïde," "Alexandre," "Andromaque," "Les Plaideurs," "Iphigénie," and "Phèdre." Racine wished to show that he was capable of competing with Corneille in his own field, so we have "Britannicus," "Bérénice," "Mithridate," where he has been more careful in depicting the differences of the times than Corneille has been, for Corneille, despite the diversity of the periods, always shows us the same traditional type of Roman.

Racine has chosen modern history as the source of "Bajazet" whose action takes place in Constantinople in the seventeenth century. He has explained in his preface that he thought to make the action seem authentic, he could substitute distance of space for distance of time.

Two of his plays, "Esther" and "Athalie" are of religious inspiration and were written for the young girls of Saint-Cyr.

In "Britannicus" he has given us a true description of Nero's court and he himself claims he has faithfully followed history in "Mithridate." Influenced by Greek and especially by Euripides, Racine prefers legendary epochs

to historical ones because the brutality of the passions seems more remote, ^{as} ~~or~~ for example, the violence of Pyrrhus or of Hermione seems in keeping with our ideas of the Trojan wars and if we can impute the love of Phèdre to mythological tradition, it doesn't appear quite so shocking.

C H A R A C T E R S

V

CHARACTERSA. Corneille's Characters Subject to Reason.

Aristotle and the ancients had believed that the real purpose of the drama is to arouse in the spectator feelings of fear or pity, and that in order to do this, the hero must be neither all good nor all bad, but must be so like the average spectator that he may imagine himself in the same situation as the hero, and struggling with the same trials and temptations, and through his reactions of fear or pity, purge himself of the same weaknesses.

Secondly, Aristotle doesn't want a man entirely innocent to fall into misfortune because that being abominable excites more indignation against the one who is persecuting him, than pity for his misfortune. Then again, he doesn't wish either that a very wicked man fall into misfortune, for he deserves it and so will not arouse a feeling of pity on the part of the spectator, nor a feeling of fear of a similar misfortune, for the average spectator doesn't resemble the villain; but when a good man who suffers excites more pity for himself than indignation against the one making him suffer, or when the punishment of a great crime can correct in us some imperfection similar to it, 7

Corneille says: _____

"J'estime qu'il ne faut point faire de difficulté d'exposer sur la scène des hommes 'très-vertueux' or 'très-méchants dans le malheur.'"⁵

In fact, it has been said that his heroes are embodiments of human virtue and perfection towering far above the average man.

Corneille's training in Jesuit schools had filled him with the belief in the power of man with his free will to work out his own salvation, and so his characters will be very naturally personifications of will power who will be carried safely through all trials and pit-falls by the power of their reason. All of Corneille's characters are controlled by their reason with practically no exceptions. They speak frequently of their "raison" or their "devoir." We see this blind obedience to "devoir" in the old Horace and in Pauline.

Numerous examples in "Horace" show the old Horace as a personification of duty. When the young Horace wishes to restrain Sabine and Camille who are trying to prevent the fight between Horace's sons and Sabine's brothers, the old Horace tells him:

"Faites votre devoir, et laissez faire aux dieux."⁶

Later on, when his sons refused to stop the fight on the request of the soldiers he says:

⁵ Discours de la Tragédie, Corneille.

⁶ Horace, Act II, Scene VIII.

"J'ai vu leur honneur croître de la moitié. Quand ils ont des deux camps refuse la pitié. Si par quelque faiblesse ils l'avaient mendiee. Si leur haute vertu ne l'eût repudiee. Ma main bientôt sur eux m'eût vengé hautement. De l'effront que m'eût fait ce mol consentement."⁷

Later on he tells Sabine and Camille:

"Et songez toutes deux que vous êtes Romaines."⁸

Later speaking of his son, he says:

"Il sait mieux son devoir."⁹

When he learns two of his sons have been killed, he says:

"Tout beau, ne les pleurez pas tous;
Deux jouissent d'un sort dont leur père
est jaloux."¹⁰

and of young Horace who he thinks has escaped by fleeing:--

"Pleurez l'autre, pleurez l'irréparable
effront
Que sa fuite honteuse imprime à notre
front."¹¹

When Julie asks him what Horace could do alone against three,
he says:

"Qu'il mourût."¹²

Later when Horace kills his sister, Camille, for cursing
Rome, the old Horace says:

"Je ne plains point Camille: elle était
criminelle."¹³

⁷

Horace, Act III, Scene V.

⁸

Ibid., Act III, Scene V.

⁹

Ibid., Act III, Scene VI.

¹⁰

Ibid., Act III, Scene VI.

¹¹

Ibid., Act III, Scene VI.

¹²

Ibid., Act III, Scene VI.

¹³

Ibid., Act V., Scene I.

These are sufficient examples to show us how the old Horace is entirely swayed by his feeling of patriotism and his "devoir" to Rome.

In "Polyeucte" we find Pauline speaking frequently about her "devoir" and of the reason. In speaking of love, she says:

"Une femme d'honneur peut avouer sans honte
Ces surprises des sens que la raison surmonte,
Ce n'est qu'en ces assauts qu'éclate la vertu,
Et l'on doute d'un couer qui n'a point combattu."¹⁴

Speaking of her duty to her father:

"J'attendais un époux de la main de mon père,
Toujours prête à le prendre, et jamais ma raison,
N'avoua de mes yeux l'aimable trahison."¹⁵

At her father's request she gives up Sévère whom she loves to marry Polyeucte.

"Et moi, comme à son lit je me vis destinée,
Je donnai par devoir à son affection,
Tout ce que l'autre avait par inclination."¹⁶

Later when her father tells her she must see Sévère even though she doesn't want to:

"C'est à moi d'obéir, puisque vous commandez."¹⁷

Sévère in speaking of her marriage says:

"Elle n'est point parjure, elle n'est point légère;
Son devoir m'a trahi, mon malheur, et son père."¹⁸

¹⁴ Polyeucte, Act I, Scene III.

¹⁵ Ibid., Act I, Scene III.

¹⁶ Ibid., Act I, Scene III.

¹⁷ Ibid., Act I, Scene IV.

¹⁸ Ibid., Act II, Scene I.

Pauline tells Sévère she now loves Polyeucte and that in spite of her former love for Sévère,

"Puisque mon devoir m'imposait d'autres lois,
De quelque amant pour moi que mon père eût fait choix,
Quand à ce grand pouvoir que la valeur vous donne
Vous auriez ajouté l'éclat d'une couronne,
Quand je vous aurais vu, quand je l'aurais hai,
J'en aurais soupire, mais j'aurais obéi,
Et sur mes passions ma raison souveraine
Eût blâmé mes soupirs et dissipé ma haine."¹⁹

Later on she says:

"Ma raison, il est vrai, dompte mes sentiments."²⁰

Then

"C'est cette vertu même, à nos désirs cruelle,
Que vous louiez alors en blasphémant contre elle:
Plaignez-vous en encor; mais louez sa rigueur,
Que triomphe à la fois de vous et de mon coeur,
Et voyez qu'un devoir moins ferme et moins sincère,
N'aurait pas mérité l'amour du grand Sévère."²¹

Polyeucte

Polyeucte, in speaking of Pauline, says:

"Overtu trop parfaite, et devoir trop sincère,
Que vous devez coûter de regrets à Sévère!"²²

In Act III, scene II, Pauline speaks of the virtue of Polyeucte and Sévère. When Polyeucte destroys the altars, Pauline says:

"Je l'aimai par devoir; ce devoir dure encore."²³

She even goes so far as to ask Sévère to save her husband.

¹⁹ Polyeucte, Act II, Scene II.

²⁰ Polyeucte, Act II, Scene II.

²¹ Polyeucte, Act II, Scene II.

²² Polyeucte, Act II, Scene IV.

²³ Polyeucte, Act III, Scene II.

"Conserver un rival dont vous êtes jaloux,
C'est un trait de vertu qui n'appartient qu'à vous."²⁴

If any of Corneille's characters are personifications of duty and virtue Pauline certainly is. After Pauline and the old Horace, there are other characters who follow their duty, but they reason about it. Take for example, the "Cid."

When Rodrigue has to avenge the honor of his father by fighting Chimène's father he debates within himself:

"Faut-il laisser un affront impuni?
Faut-il punir le père de Chimène?"²⁵

He finally decides to seek vengeance and is "tout honteux d'avoir tant balancé." Even Chimène's father says to the king's request that he fix matters up with D. Diègue:

"Je ne puis du tout consentir à ma honte."²⁶

Chimène also reasons a great deal. When she thinks of asking Rodrigue not to fight, she says:

"S'il ne m'obéit point, quel comble à
mon ennui!
Et s'il peut m'obéir, que dira-t-on-
de lui?
Étant ne ce qu'il est, souffrir un tel
outrage!
Soit qu'il cède ou résiste au feu qui
me le engage,
Mon esprit ne peut qu'être ou honteux ou
confus,
De son trop de respect, ou d'un juste refus."²⁷

After Rodrigue kills the Count, Chimène goes to the king to demand that Rodrigue be punished.

²⁴ Polyeucte, Act IV, Scene V.

²⁵ Le Cid, Act I, Scene VII.

²⁶ Le Cid, Act II, Scene I.

²⁷ Le Cid, Act II, Scene III.

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"Sire, sire, justice."²⁸

In spite of his killing her father, she adores him but still,

"Et, quoi que mon amour ait sur moi de
pouvoir,
Je ne consulte point pour suivre mon devoir; 29
Je cours sans balancer ~~du~~ mon honneur m'oblige."

She debates:

"Je demande sa tête, et crains de l'obtenir:
Ma mort ~~servira~~ la sienne, et je le veux ~~punir~~.³⁰
~~SUIVRA~~

Rodrigue tells her:

"N'attends pas de mon affection
Un lâche repentir d'une bonne action." 31

Chimène says:

"Tu n'as fait le devoir que d'un homme
de bien;
Mais aussi, le faisant, tu m'as appris
le mien,
Ta funeste valeur m'instruit par la
victoire."³²

"Tu t'es en m'offensant, montré digne de
moi,
Je me dois, par ta mort, montrer digne de toi."³³

"N'attends pas de mon affection
De lâches sentiments pour ta punition."³⁴

Also,

"Je ne te puis blâmer d'avoir fui l'infamie"³⁵

²⁸ El Cid, Act II, Scene 8.

²⁹ Ibid., Act III, Scene 3.

³⁰ Ibid., Act III, Scene 3.

³¹ Ibid., Act III, Scene 4.

³² Ibid., Act III, Scene 4.

³³ Ibid., Act III, Scene 4.

³⁴ Ibid., Act III, Scene 4.

³⁵ Ibid., Act III, Scene 4.

THEORY OF THE EARTH

CHAPTER I. OF THE ORIGIN OF THE EARTH.

§ 1. OF THE ORIGIN OF THE EARTH.

1. The origin of the earth is a subject of great importance, and one which has attracted the attention of philosophers and naturalists from the earliest times.

2. The most ancient theory of the origin of the earth is that of spontaneous generation, which supposes that the earth was created out of nothing.

3. The second theory is that of creation, which supposes that the earth was created by the direct agency of God.

4. The third theory is that of evolution, which supposes that the earth was created by the gradual development of matter.

5. The fourth theory is that of the nebular hypothesis, which supposes that the earth was created out of a nebula.

6. The fifth theory is that of the tidal hypothesis, which supposes that the earth was created by the action of tidal forces.

7. The sixth theory is that of the impact hypothesis, which supposes that the earth was created by the impact of a comet or meteor.

8. The seventh theory is that of the condensation hypothesis, which supposes that the earth was created by the condensation of a gas.

9. The eighth theory is that of the accretion hypothesis, which supposes that the earth was created by the accretion of matter.

10. The ninth theory is that of the fragmentation hypothesis, which supposes that the earth was created by the fragmentation of a larger body.

and

"Et cet affreux devoir, dont l'ordre
m'assassine,
Me force à travailler moi-même à ta ruine."³⁶

And so she speaks frequently of her duty. Rodrigue's father
has this to say of love:

"L'amour n'est qu'un plaisir, l'honneur
est un devoir."³⁷

In "Cinna" it is Aemilie who feels that to avenge
her father she must have her lover Cinna murder Auguste.
But in the very first scene of Act I, she hesitates be-
tween the danger she is sending Cinna into and her desire
for vengeance:

"Durant quelques moments souffrez que je
respire,
Et que je considère en l'état où je suis,
Et ce que je hasard~~é~~, et ce qu~~e~~ je poursui~~s~~."³⁸

But she, too, is bound by her duty.

"Amour, sers mon devoir, et ne le combat^e
plus,
L~~ui~~ céder, c'est ta gloire, et le vaincre, ta
honte."³⁹

Speaking of Cinna to Fulvie:

"Je lui prescris la loi que mon devoir m'impose."⁴⁰

She speaks of virtue in talking of the death of Auguste:

"La vertu nous y jette, et la gloire le suit."⁴¹

Later we have Maxime talking of betraying his friend, Cinna.

³⁶ Le Cid, Act III, Scene 4.

³⁷ Ibid., Act III, Scene 5.

³⁸ Cinna, Act I, Scene I.

³⁹ Ibid., Act I, Scene I.

⁴⁰ Ibid., Act I, Scene II.

⁴¹ Ibid., Act I, Scene III.

"Quoi! trahir mon ami!"⁴²

Cinna himself wavers as to killing Auguste:

"En ces extrémités quel conseil dois-je
prendre?
De quel côté pencher? à quel parti me rendre?"⁴³

Then when Auguste discovers the conspiracy, he reasons within himself whether to punish the conspirators or pardon them:

"Le ciel m'inspirera ce qu'ici je dois faire."⁴⁴

His reason finally leads him to pardon Cinna, Maxime, and Aemilie.

In "Polyeucte" Pauline's husband, Polyeucte, on becoming a Christian is so swayed by his love for God that he says to Pauline:

"Rendez-lui votre cœur et recevez sa foi;
Vivez heureux ensemble, et mourez comme moi,
C'est le bien qu'à tous deux Polyeucte désire."⁴⁵

When Felix offers him his life if he will give up Christianity, he replies:

"Toujours prêt à la rendre au Dieu dont
je la tiens;
La raison me l'ordonne, et la loi des chrétiens."⁴⁶

For the critics who say that Corneille's characters are supermen of virtue one would hardly say that Polyeucte measures up to that standard when he is so willing to sacrifice Pauline for his religion, nor that the young Horace is a superman when he slays his own sister.

⁴² Cinna, Act I, Scene III.

⁴³ Cinna, Act III, Scene III.

⁴⁴ Cinna, Act IV, Scene III.

⁴⁵ Polyeucte, Act IV, Scene IV.

⁴⁶ Ibid., Act V, Scene II.

In "Rodogune" we have a woman's ambition to retain her power even if it means sacrificing her two sons as she has already sacrificed her husband. She is entirely swayed by passion of ambition. In speaking of what she has done to keep her power, Cleopâtre says:

"Je fis beaucoup alors, et ferai ^{ais} encore plus
S'il était quelque voie, infâme ou légitime,
Que m'enseignât la gloire ou que m'ouvrît le
crime,
Qui me pût conserver un bien que j'ai chéri,
Jusqu'à verser pour lui tout le sang d'un mari." 47

She wishes to destroy Rodogune and says:

"On ne montera point au rang dont je dévale,
Qu'en épousant ma haine au lieu de ma rivale:
Ce n'est qu'en me vengeant qu'on me le peut
ravir;
Et je ferai régner qui me voudra servir." 48

Rodogune in speaking to herself about not having avenged the king says:

"Mais pardonne au devoir que m'impose
mon rang;
Plus la haute naissance approche des couronnes,
Plus cette grandeur même asservit nos personnes;
Nous n'avons point de cœur pour aimer ni haïr;
Toutes nos passions ne savent qu'obéir." 49

Later on she also speaks of her duty:

"Qu'un devoir rappelle me rend un souvenir
Que la loi des traités ne doit plus retenir." 50

She tells the princes that the one who wins her must kill his mother.

47

Rodogune, Act II, Scene II.

48

Ibid., Act II, Scene II.

49

Ibid., Act III, Scene III.

50

Ibid., Act III, Scene IV.

"Appelez ce devoir haine, rigueur, ^{co}fére:
Pour gagner Rodogune il faut venger un ^{co}re."51

Rodogune loves Antiochus and she says to him:

"Un rigoureux devoir à cet amour s'oppose."52

"Votre refus est juste autant que ma demande
À force de respect votre amour s'est trahi,
Je voudrais vous haïr s'il m'avait obéi."52

To show ^{of} (Cleopâtre) ^{the} extreme ambition she even goes so far
as to see her sons die without mourning them:

"Périssiez, périssiez! Votre rebellion
Merite plus d'horreur que de compassion,
Mes yeux saignent le voir sans verser
une larme."53

She says of them:

"Fais-les servir ma haine, ou consens qu'ils
périssent."54
Mais déjà l'un a vu que je les veux punir,
Souvent qui tarde trop se laisse prévenir
Allons chercher le temps d'immoler nos victimes,
Et de me rendre heureuse à force de grands crimes."54

Then

"Enfin, grâces aux dieux, j'ai moins d'un
ennemi,
La mort de Séleucus m'a vengé à demi."55

When she is dying she says to her son:

"Puisse le ciel tous deux vous prendre pour
victimes,
Et laisser choir sur vous les peines de
mes crimes!
Puissiez-vous ne trouver de dans votre union
Qu'horreur, que jalousie et que confusion!"56

51 Rodogune, Act III, Scene 4.

52 Ibid., Act IV, Scene I.

53 Ibid., Act IV, Scene I.

54 Ibid., Act IV, Scene VII.

55 Ibid., Act V, Scene I.

56 Ibid., Act V, Scene IV.

So Cleopâtre shows herself as superhuman in ambition and crime as the old Horace was in his patriotism and in his duty.

We have seen that Aristotle believed that the real purpose of the drama was to arouse in the spectator feelings of fear or pity. Corneille thought that drama should have a third purpose,--that of creating a feeling of awe and admiration in the mind of the spectator. He says in his "Examen ^{en} ~~de~~ ^{de} Nicomède,"

"Le succès a montré que la fermeté des grands ~~couers~~ ^{cœurs}, qui n'excite que de l'admiration dans l'âme du spectateur, est quelque-fois aussi agréable que la compassion que notre art nous ordonne d'y produire par la représentation de leurs maux.

"Dans l'admiration qu'on a pour sa vertu, je trouve une manière de purger les passions dont n'a point parlé Aristote, et qui est peut-être plus sûre que celle qu'il prescrit à la tragédie par le moyen de la pitié et de la crainte. L'amour qu'elle nous donne pour cette vertu que nous admirons, nous imprime de la haine pour le vice contraire."

Corneille places Nicomède with his virtue in contrast with ~~Flaminus~~ ^{Flaminius}, the Roman Ambassador. Our admiration is aroused by seeing the way Nicomède braves all dangers, even the power of Rome, without being at all shaken.

When Prusias tells Nicomède that Rome wants his other son, Attale, for king, Nicomède says:

"De quoi se mêle Rome, et d'où prend le sénat,
Vous vivant, vous régnant, ce droit sur votre
Etat?"⁵⁷

⁵⁷

Nicomède, Act II, Scene III.

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Later he says to Flaminius:

"Non, mais il m'a surtout laissé ferme en
ce point,
D'estimer beaucoup Rome, et ne la craindre
point."⁵⁸

All through the play we have examples of this. When his father, step-mother, and Rome conspire against him, and his father and step-mother fear his revenge, he says to his father:

"Rendez-moi votre amour" ⁵⁹

and to his step-mother:

"Je sais par quels motifs vous m'ôtes si
contraire,
Votre amour maternel veut voir régner
mon frère;
Et je contribuerai moi-même à ce dessein,
Si vous pouvez souffrir qu'il soit roi de
ma main."⁶⁰

And Attale speaks of Nicomède's high virtue:

"Pour voir votre vertu dans son plus haut
éclat
Pour la voir seule agir contre notre injustice."⁶¹

So we see that almost all of Corneille's characters reason and follow their reason; almost all, for Camille in "Horace" lets her passion have full rein and upbraids her brother for killing her lover, Curiace. The young Horace, also, when he kills his sister seems a prey to his passion, although he attempts to justify himself later.

⁵⁸

Nicomède, Act II, Scene III

⁵⁹

Ibid., Act V, Scene IX.

⁶⁰

Ibid., Act V, Scene IX.

⁶¹

Ibid., Act V, Scene IX.

When he is asked what he has done, he says:

"Un acte de justice;
Un semblable forfait veut un pareil supplice."⁶²

Speaking to his father of this murder, he voices these words:

"Ma main n'a pu souffrir de crime en votre race;
Ne souffrez point de tache en la maison d'Horace.
C'est en ces actions dont l'honneur est blesse."⁶³

So we see that Corneille's characters reason. Even Pauline and Horace who are personifications of duty, reason although they never fail to do their duty. Other characters like Rodrigue and Chimène reason more, but they too see their duty and follow it. Even his villains like Ptolomée in "Pompée" and Cléopâtre in "Rodogune" reason, but they steer straight ahead on the course of iniquity that they have marked out for themselves. Corneille's characters need no mystery nor local color to draw our attention. As Strachey so admirably says, they are hardly human beings:

"They are embodiments of will, force,
intellect, and pride."⁶⁴

Corneille believed that it was the mastery of one's self, this energy that was guided by the reason, that could elicit admiration from the spectator. Strength of will power dominates all other characteristics of his heroes. As a rule, they understand but one thing and strive for it without any deviation. Even his scoundrels do with a great deal of

⁶² Horace, Act IV, Scene VI.

⁶³ Ibid., Act V, Scene I.

⁶⁴ Landmarks in French Literature, Strachey, p. 53.

energy the harm that their misguided reason suggests to them; their will power is strong but their knowledge is false. Passions never trouble his characters to any great extent, for as soon as one arises in them, they reason about it and criticise its object. If they do not consider it to be to their real good, they abolish it or repress it.

B. Racine's Characters Influenced by Passion.

The contrast between Corneille and Racine is very noticeable in the power of character delineation where Racine is at his best. Corneille's characters seem to be silhouettes of the reason whereas Racine paints for us all the inner workings of the heart of his characters. Some critics say that the differences in character portrayal may be explained by the periods in which they lived and wrote.

In the early years of the seventeenth century, there was considerable unrest in France. There were many shrewd statesmen and mighty fighting men who completely overshadowed the role played by women. From 1650 on with the power centralized in the hands of the king or prime minister, the courtiers left the affairs of state to be looked after by those two dignitaries, and the role played by women seems more important, especially in the development of the salons. Thus, we may say that the mighty heroes of Corneille are more akin to the time of Richelieu, whereas the passionate heroines of Racine are more akin to the importance of women in the time of Louis XIV.

But there is another reason for the differences in character delineation. Corneille, influenced by the Jesuits, believed in the existence of a free will and in the power of every man to work out his own salvation. So we have the

long list of his supermen, Rodrigue, Horace, Polyeucte, the Emperor Auguste and others overcoming all obstacles which arise in the path of duty they are following.

Racine, on the other hand, under the Jansenist influence, believed in the doctrine of divine grace without which all men are helpless sinners and cannot be saved. So, unless one is born with divine grace there isn't much use in struggling, and we find his characters swayed by their passions and forgetting honor and duty.

In Corneille's plays that are filled with heroic deeds and exploits of mighty will power, with the exception of Pauline, it is men that naturally make the most successful characters; while with Racine we find women with their intense emotions more powerfully portrayed than his male characters.

Another reason for Racine's attitude towards character portrayal can readily be found in his admiration for the Greeks and especially Aristotle. We have already seen that Aristotle had said that in order to arouse a feeling of sympathy or of pity on the part of the spectator, the spectator must see in the hero a resemblance to himself and must be able to picture himself as struggling against the same trials and temptations. Racine is in accord with Aristotle in this theory that we enter more into sympathy with characters that are neither entirely good or entirely bad and so are nearer the type of the ordinary every-day

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of research and may lead to further developments in the future.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

individual. So we find Racine's characters not supermen but ordinary people.

Racine is rather a portrayer of passionate characters than intellectual ones. He excels chiefly in portraying the human heart. He paints all its subtleties, all its depths, and all its agonies especially in the field of love.

In "Thebaïde" in the very first scene of the first act, he shows us the terrors of the heart of a mother whose two sons are fighting each other to get the crown. But love, which plays so large a part in most of Racine's plays, isn't so prominent here because of the influence of Corneille. In fact, Racine himself says:

"Je suis persuade' que les tendresses ou les
jalousies des amants ne sauraient trouver que
fort peu de place parmi les parricides."⁶⁵

He does, however, give love a secondary role in this play.

The chief theme is the ambition of the two brothers to reign, and swayed by this ambition which makes them hate each other, they never let themselves be controlled by reason. Eteocle, in speaking of his brother, says:

"Je ne sais si mon coeur s'apaisera jamais,
Ce n'est pas son orgueil, c'est lui seul
que je hais,
Nous avons l'un et l'autre une haine obstinée,
Elle n'est pas, Créon, l'ouvrage d'une année;
Elle est née avec nous; et sa noire fureur,

65

Thebaïde, Preface.

Aussitôt que la vie, ^{entra} dans notre coeur."66

When the mother hears that one of the brothers has killed the other, we learn that she has killed herself:

"Elle-même, seigneur, s'est ouvert le tombeau,
Et, s'étant d'un poignard en un moment saisie,
Elle en a terminé ses malheurs et sa vie."67

Then the Princess also commits suicide.

"Qu'attendez-vous, seigneur? la princesse
n'est plus."68

And we find Créon in a passionate outburst:

"Ah! c'est m'assassiner que me sauver la vie!
Amour, rage, transport, venez à mon secours,
Venez, et terminez mes détestables jours!"69

In "Andromaque" we have Oreste who loves Hermione, in spite of the fact that she isn't worthy of it. Plyade says of this love:

"Honteux d'avoir poussé tant ^{en} de vœux ~~vœux~~ superflus, 70
Vous l'abhorriez; enfin, vous ne m'en parliez plus."

Oreste, after trying to hate Hermione says:

"Je sentis que ma haine allait finir son cours,
Ou plutôt je sentis que je l'aimais toujours."71

Pyrrhus also is controlled by his passion for Andromaque who does not love him.

"Puis-je espérer encore,
Que vous accepterez un coeur qui vous adore?

66 Thébaïde, Act IV, Scene I.

67 Ibid., Act V, Scene III.

68 Ibid., Act V, Scene II.

69 Ibid., Act V, Scene VI.

70 Andromaque, Act I, Scene I.

71 Ibid., Act I, Scene IV.

En combattant pour vous, me sera-t-il permis
De ne vous point compter parmi mes ennemis?"⁷²

Oreste says:

"Je suis las d'écouter la raison."⁷³

Later to Hermione, he says:

"Si je vous aime; oh, dieux! mes serments, mes
parjures,
Ma fuite, mon retour, mes respects, mes injures,
Mon désespoir, mes yeux de pleurs toujours noyés,
Quels témoins croirez-vous, si vous ne les croyez,"⁷⁴

Hermione swayed by jealousy tells Oreste to kill Pyrrhus:

"Courez au temple. Il faut immoler, Pyrrhus."⁷⁵

Later, speaking of Pyrrhus, she says:

"Le perfide! Il mourra."⁷⁶

After Oreste kills Pyrrhus and tells Hermione, she says:

"Tais-toi perfide,
Et n'importe qu'à toi ton lâche parricide,
Va chez tes Grecs admirer ta fureur,
Va; je la désavoue, et tu me fais horreur.
Barbare, qu'as-tu fait? Avec quelle furie
As-tu tranché le cours d'une si belle vie?"⁷⁷

"Pourquoi l'assassiner? qu'a-t-il fait? à
quel titre?
Qui te l'a dit?"⁷⁸

Then Oreste kills himself:

"À son dernier arrêt je ne puis plus survivre;
Partez; j'ai fait le crime, et je vais l'expier."⁷⁹

And even in dying, he says:

"Et je lui porte enfin mon coeur à dévorer."⁸⁰

⁷² Andromaque, Act I, Scene IV.

⁷³ Ibid., Act III, Scene I.

⁷⁴ Ibid., Act IV, Scene III.

⁷⁵ Ibid., Act IV, Scene III.

⁷⁶ Ibid., Act V, Scene II.

⁷⁷ Ibid., Act V, Scene III.

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Ibid., Act V, Scene III.

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Ibid., Act V, Scene V.

⁸⁰

Ibid., Act V, Scene V.

In "Britannicus" Racine paints the pride and ambition of Agrippine, the dawning viciousness of Nero, and the love of Britannicus and ^{me}June.

Agrippine says in speaking of Nero:

"Ah, que de la patrie il soit, s'il veut, le père,
Mais qu'il songe un peu plus qu' Agrippine est
sa mère."⁸¹

Speaking of Britannicus, ^{me}June ~~and~~ and Nero, she says:

"Il faut qu'entre eux et lui je tienne la balance."⁸²

Other speeches showing her ambition to reign are:

"Néron m'échappera, si ce frein ne l'arrête."⁸³

"Je le craindrais bientôt s'il ne me craignait plus."⁸⁴

Burrhus speaking to Agrippine, says:

"Mais vous avais-je fait serment de le trahir,
D'en faire en empereur qui ne sût qu' obéir?"⁸⁵

We see Nero in love with ^{me}June ready to repudiate Octavie.

"Je vous ai déjà dit que je la répudie
Ayez moins de frayeur, ou moins de modestie."⁸⁶

He tells ^{me}June to dismiss Britannicus:

"Caché près de ces lieux, je vous verrai, madame,
Renfermez votre amour dans le fond de votre âme,
Vous n'aurez point pour moi de langages secrets,
J'entendrai des regards que vous croyez muets;
Et sa perte sera l'infailible salaire,
D'un geste ou d'un soupir échappé pour lui plaire."⁸⁷

⁸¹Britannicus, Act I, Scene I.

⁸²Ibid., Act I, Scene I.

⁸³Ibid., Act I, Scene I.

⁸⁴Ibid., Act I, Scene I.

⁸⁵Ibid., Act I, Scene II.

⁸⁶Ibid., Act II, Scene III.

⁸⁷Ibid., Act II, Scene III.

When Burrhus tries to get Nero to conquer his love for
 Ju^{me}ne, Nero replies:

"Le mal est sans remède; il faut que j'aime enfin."88

Burrhus is almost Corneillian in his answer:

"On n'aime point, seigneur, si l'on ne veut aimer."89

Britannicus in love, says to Ju^{me}ne:

"Néron nous écoutait, madame! Mais, hélas!
 Vos yeux auraient pu feindre et ne m'abuser pas."90

Speaking of losing the throne in marrying Ju^{me}ne:

"Mon coeur, je l'avoueraï, lui pardonne en secret,
 Et lui laisse le reste avec moins de regret.
 Quoi, je ne serai plus séparé de vos charmes."91

After Nero poisons Britannicus, Agrippine tells him:

"Tes remords te suivront comme autant de furies.
 Tu cro^{ras} les calmer par d'autres barbaries;
 Ta fureur, s'irritant soi-même dans son cours,
 D'un sang toujours nouveau marquera tous tes jours."92

In "Bérénice" we find Antiochus in love with Bérénice:

"Je me suis tu ^{cinq} ans; et, jusques à ce jour,
 D'un voile d'amitié j'ai couvert mon amour."93

When he tells Bérénice, who is in love with Titus, of his
 love, her answer is:

"Seigneur, je n'ai pas cru que, dans une journée
 Qui doit avec César unir ma destinée,
 Il fût quelque mortel qui pût impunément
 Se venir à mes yeux déclarer mon amant."94

88
Britannicus, Act III, Scene I.

89 Ibid., Act III, Scene I.

90 Ibid., Act III, Scene VII.

91 Ibid., Act V, Scene I.

92 Ibid., Act V, Scene VI.

93 Bérénice, Act I, Scene II.

94 Ibid., Act I, Scene IV.

Titus describes his love for Bérénice:

"Plus ardent mille fois que tu ne peux penser,
Paulin, Je me suis fait un plaisir nécessaire
De la voir chaque jour, de l'aimer, de lui plaire."⁹⁵

Titus seems to reason in speaking of renouncing her:

"Et si je penche enfin du côté de ma gloire,
Crois qu'il m'en a coûté, pour vaincre tant d'amour,
Des combats dont mon cœur saignera plus d'un jour."⁹⁶

He says to Bérénice:

"L'absence ni le temps, je vous le jure encore,
Ne vous peuvent ravir ce cœur qui vous adore."⁹⁷

Berenice to Titus:

"Ah cruel! est-il temps de me le déclarer!
Qu'avez-vous fait? Hélas! je me suis crue aimée,
Au plaisir de vous voir mon âme accoutumée
Ne vit plus que pour vous."⁹⁸

In "Mithridate" we see a father in love jealous of his sons and threatening to kill them:

"Je vois qu'on m'a dit vrai; ma juste jalousie
Par vos propres discours est trop bien éclaircie,
Je vois qu'un fils perfide, épris de vos beautés,
Vous a parlé d'amour et que vous l'écoutez,
Je vous jette pour lui dans des craintes nouvelles:
Mais il jouira peu de vos pleurs infidèles."⁹⁹

Then Xipharès is in love with Monime and so is Pharnace.

Mithridate swayed by jealousy, cries:

"Je ~~be~~^{me} l'adore."¹⁰⁰

Before his death, he gives Monime to Xipharès.

⁹⁵ Bérénice, Act II, Scene II.

⁹⁶ Ibid., Act II, Scene II.

⁹⁷ Ibid., Act II, Scene V.

⁹⁸ Ibid., Act IV, Scene V.

⁹⁹ Mithridate, Act II, Scene IV. ¹⁰⁰ Mithridate, Act IV, Scene V.

"Mais vous me tenez lieu d'empire, de couronne,
 Vous seule me restez, souffrez que je vous donne,
 Madame; et tous ces vœux que j'exigeais de vous,
 Mon cœur pour Xipharès vous les demandez tous."101

In "Phèdre" we see Phèdre consumed by her passion:

"Tout m'afflige et me nuit, et conspire à me nuire."102

Oenone says to her:

"Quoi! de quelques remords êtes-vous déchirée?
 Quel crime a pu produire un trouble si pressant?
 Vos mains n'ont point trempé dans le sang innocent?"103

Phèdre tells how she tried to overcome her love but when
 she saw Hippolyte again,

"J'ai revu l'ennemi que j'avais éloigné:
 Ma blessure trop vive aussitôt a saigné.
 Ce n'est plus une ardeur dans mes veines cachée;
 C'est Vénus tout entière à sa proie attachée."104

Her passion for him forces her to tell it to him and he
 replies:

"Dieux! qu'est-ce que j'entends! Madame,
 oubliez-vous
 Que Thésée est mon père, et qu'il est votre époux?"105

Thésée when misinformed that Hippolyte has made love to
 Phèdre says:

"Perfide! oses-tu te montrer devant moi?"106

In the last act, we see Phèdre.

"Un mortel désespoir sur son visage est peint,
 La pâleur de la mort est déjà sur son teint."107

101 Mithridate, Act V, Scene V.

102 Phèdre, Act I, Scene III.

103 Ibid., Act I, Scene III.

104 Ibid., Act I, Scene IV.

105 Ibid., Act II, Scene VI.

106 Ibid., Act IV, Scene II.

107

Ibid., Act V, Scene V.

Phèdre in dying, blames Fate:

"Le ciel mit dans mon sein une flamme funeste."¹⁰⁸

These are examples enough to show us that Racine's characters are moved by their passions and that their reason or will power has very little control over them. As I have already said, Racine portrays passionate characters rather than intellectual ones. We have them of all kinds-- the jealous Hermione, the youthful Juno^{me}, the noble Bérénice, and the greatest of all, ^{the} incomparable Phèdre.

¹⁰⁸

Phèdre, Act V, Scene V.

A C T I O N

VI

A C T I O NCorneille's Action1. Extraordinary.

In Corneille the tragedy consists in the spectacle of his strong wills acting in view of the end that they have proposed to themselves. As Braunschvig has said, it isn't a struggle between duty and passion, but rather a conflict of duties. Corneille himself says in speaking of the drama:

"Sa dignité demande quelque grand intérêt d'état, ou quelque passion plus noble et plus mâle que l'amour, telles que sont l'ambition ou la vengeance, et veut donner à craindre des malheurs plus grands que la perte d'une maîtresse. Il est à propos d'y mêler l'amour, parce qu'il a toujours beaucoup d'agrément, et peut servir de fondement à ces intérêts, et à ces autres passions dont je parle; mais il faut qu'il se content du second rang dans le poème, et leur laisse le premier."¹⁰⁹

Even in the "Cid" which perhaps contains more love than any other play. Corneille has written, love plays a minor role and the struggle is really between the duty that Chimène owes to avenge her father and the duty that Rodrigue owes to his father to avenge his honor. Love is subordinate to this duty.

Corneille says again that tragedy "vent pour son sujet

¹⁰⁹

Discours du poème dramatique. *Corneille*

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une action illustre, extraordinaire, sérieuse; il demande de grands périls pour ses héros."¹¹⁰

So in "Horace" we have the sons of two families closely connected by marriage and love forced to fight each other to protect their countries. Also, we have the "extraordinaire" in Horace's killing his sister for cursing Rome.

In "Cinna" we have two friends of Auguste whom he showered with favors, plotting his death--an "intérêt d'État."

In "Polyeucte" we have the extraordinary action of Polyeucte deserting his wife for love of God and offering her to his rival, and you have Pauline asking her former lover to save her husband. In "Pompée" it is a great state affair. In "Rodogune" it is an ambitious mother who has caused the death of her husband and plots the death of her sons and Rodogune to keep her power, and Rodogune tries to get the sons to kill their mother to avenge their father.

In "Nicomède" the step-mother plots against the king's son and the king himself tries to destroy him, fearing his popularity and power.

2. Complicated.

Corneille says this of the action:

"Les oppositions des sentiments de la nature aux emportements de la passion, ou à la sévérité du devoir, forment de puissantes agitations, qui sont reçues de l'auditeur avec plaisir; et il se porte aisément à plaindre un malheureux opprimé ou poursuivi par une personne qui devrait s'intéresser à sa conservation, et qui quelquefois ne poursuit sa perte qu'avec déplaisir, ou du moins avec répugnance."lll

As, for example, Horace and Curiace would not arouse pity if they were not friends and brothers-in-law; nor would Rodrigue if he were pursued by anyone else than his lover; nor would Antiochus if someone else than his mother asked him to kill the woman he loves, and someone else but the woman he loved asked him to kill his mother.

Corneille not only falls under the spell of romantic and magnificent subjects, but also he has a leaning towards complicated intrigue.

The subject of Corneille's masterpieces is certainly simple, but in order to bring about extraordinary situations, Corneille finds himself led on to infinite complications. In order to put a usurping and murderous tyrant in the presence of two young men of whom one is his son and the other his enemy, without his knowing which is his son, so many combinations are necessary that Corneille personally gives up trying to expose them clearly. (cf. l'examen d'Héraclius.)

III

Discours de la tragédie. *Corneille*

Treating the subject of "Tite et Bérénice," where Racine will see only one woman with two lovers, Corneille will suppose that Titus loves Bérénice but that he must marry Domitie, who, for her part, loves Domitian and is loved by him; so the action is composed of two plots. And there are some plays like "Sertorius," "Attila," and "Pulchérie" where there are even three.

Lawson explains Corneille's tendency to complicated intrigue and exterior action, on the ground that these episodes of action from the outside are necessary to furnish in his dramas the obstacles over which the strong will of his characters can triumph. So we see that Corneille is led to seek grand subjects so that his grand characters may have occasion to show themselves, for extraordinary characters must have extraordinary situations which must even go beyond the "vraisemblable."

To sum it all up, we may say that Corneille's conception of action shows us a character in an intense struggle with an extraordinary situation, but in a situation drawn from history.

Racine's Action

1. Simple.

Strachey has said that Racine's "conception of a drama is something swift, simple, inevitable; an action taken at the crisis, with no redundancies, however interesting, no complications however suggestive, no irrelevancies however beautiful; but plain, intense, vigorous, and splendid with nothing but its own essential force." ¹¹²

With Racine, the action is not unusual, but is based on ordinary every-day themes. His plays depend not so much on action as on character portrayal and particularly on love analysis. His subject matter exists as a means of portraying character, so the element of intrigue, so highly prized by Corneille, is reduced in Racine to the barest essentials in conformity with the example of the ancient Greeks. In seeking to portray a crisis of human emotions at their highest pitch, Racine eliminates all extraneous material and concentrates all his attention on the unfolding of the secrets of the heart. His subject is limited to the portrayal of emotion at a given time and place.

In "Bérénice" for example, there are only three important characters, the scene takes place in a boudoir, and the plot consists of the renunciation of Bérénice by the Emperor Titus in order to appease Rome. Interest in the

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Landmarks of French Literature, G.L. Strachey, p. 93.

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play never lags for a moment; the simple situation is exposed, developed, and closed with nothing essential omitted, and with nothing unessential included. The play contains no complexities but treats a few intimate human feelings interacting among themselves.

Lemaître says that "Andromaque" (1667) is the beginning of a new dramatic system, for Racine has chosen a simple action and real people and has brought back to the theatre a common and universal moral instead of a fantastic and romantic moral, and that, without any moralizing or preaching, simply by the simple truth of his paintings. It is true psychological drama.

In "Andromaque" the action consists of the play of the emotions of the jealousy of Hermione, the love of Oreste for Hermione, the love of Andromaque for Hector and her son, and the love of Pyrrhus for Andromaque.

In "Britannicus" it is the viciousness of Nero, the ambition of Agrippine, and the love of Juⁿⁱ and Britannicus.

In "Bajazet" it is another struggle of the emotions: the love of Atalide and Roxane for Bajazet which finally results in his death.

"Mithridate" shows us the struggle of a father between his jealousy and his love for Xiphare's.

"Phèdre" shows us the magnificent struggle that Phèdre undertakes to rid herself of her illicit love for

the son of her husband.

And in "Iphigénie" it is the emotions of the mother who sees her daughter about to be sacrificed by her husband to appease the gods.

So the situations in Racine are such as may happen in the ordinary run of human life--a woman cast aside who has her lover assassinated by a rival as in "Andromaque"; a woman who has been tricked avenging herself on her rival and on her lover, "Bajazet;" a lover renouncing his loved one through duty, "Bérénice"; a struggle between half-brothers or between a mother who likes to command and a son who wants to rule for himself, "Britannicus," or a young woman in love with her son-in-law and persecuting him because he does not love her.

Racine presents these situations to us at their intensity. He is not portraying force of will power as Corneille does, so does not need to bring in a lot of extraneous outer action. The portrayal of the emotions of the heart is psychological and the action is internal rather than external. Then, too, the crisis of an emotion lasts only a comparatively short while so that there would be no time for much extraneous action.

So with Racine the action is simple as compared with the complicated intrigue of Corneille.

L O V E

VII

L O V E

In their treatment of love, Corneille and Racine differ profoundly. With Corneille, there is love, but love does not occupy the chief part in his plays as it does in those of Racine. Love in Corneille is subordinate to some duty. Nor does he have the same conception of love as does Racine. With Racine, love is a blind and mysterious instinct not subject to reason nor to obedience to the orders of the will.

For Corneille, it is founded on the merit of the person that one loves; it can be justified by one's reason and it is always subordinate to the will. Pauline says:

"Et moi, comme à son lit je me vis destinée,
Je donnai par devoir à son affection
Tout ce que l'autre avait par inclination."¹¹³

Braunschvig also says that another peculiar thing about love in Corneille's theatre is that when the characters seem to be working against their love, they are in reality working for it. Rodrigue, in avenging his honor by killing Chimène's father, makes her love him all the more for doing his duty, just as her efforts to avenge her father against Rodrigue have a similar effect on him.

Racine is the great painter of all shades of love but it is especially in portraying jealousy that he excels.

In "Thébaïde" we see the agonies of a mother's heart, the hatred of two half brothers for each other, the ambition of an uncle and his satisfaction in the death of his son because that opened up the way for him to secure his son's fiancé for himself.

"Andromaque" shows ^{us} in the fatal love of Oreste who loves in spite of the fact that he realizes Hermione is unworthy. We see Hermione's jealousy leading her on to the assassination of Pyrrhus; we see portrayed Andromaque's love for her husband and her child; and we see Pyrrhus striving in vain for Andromaque's love.

In "Britannicus" Racine paints for us the ambition of Agrippine, the brute love of Nero, and the youthful love of Britannicus.

"Bérénice" shows us noble love willing to sacrifice itself to duty.

In "Bajazet" we have jealousy portrayed, finally bringing about the death of Bajazet.

In "Mithridate" we have the treachery of Pharnace, the jealousy of a father, the simple love of Monime and Xipharès.

"Iphigénie" shows us a mother's love when they wish to sacrifice her daughter.

"Ni crainte ni respect ne m'en peut détacher:
De mes bras tout sanglants il faudra l'arracher.
Aussi barbare époux qu' impitoyable père,
Venez, si vous l'osez, la ravir à sa mère."114

114 Iphigénie, Act IV, Scene VI.

But it is in "Phèdre" that we see a heart torn by love and jealousy.

"J'ai conçu pour mon crime une juste terreur,
 J'ai pris la vie en haine, et ma flamme en horreur,
 Je voulais en mourant prendre soin de ma gloire,
 Et dérober au jour une flamme si noire." 115

T E C H N I Q U E

VIII

TECHNIQUEA. Use of History.

We have seen that Corneille felt that in tragedy one must choose a subject which, while being extraordinary, appears real, and that this can be accomplished by choosing the subject from history. Racine went even further and thought that distance of space could be substituted for that of time. ("Bajazet"). He says:

"À la vérité, je ne conseillerais pas à un auteur de prendre pour sujet d'une tragédie une action aussi moderne que celle-ci, si elle s'était passée dans le pays où il veut faire représenter sa tragédie, ni de mettre des héros sur le théâtre qui auraient été connus de la plupart des spectateurs. Les personnages tragiques doivent être regardés d'un autre oeil que nous ne regardons d'ordinaire les personnages qui nous avons vus de si près. On peut dire que le respect que l'on a pour les héros augmente à mesure qu'ils s'éloignent de nous. L'éloignement du pays répare en quelque sorte la trop grande proximité des temps; car le peuple ne met guère de différence entre ce qui est, si j'ose ainsi parler, à mille ans de lui, et ce qui est à mille lieues." 116

Both Corneille and Racine, merely using history as a means to an end, haven't hesitated to take liberties with it. While they respect the main facts that are well known, they haven't hesitated to modify without scruple the secondary facts and even invent when needed new characters.

Corneille says of Sabine:

"Le personnage de Sabine est assez heureusement inventé, et trouve sa vraisemblance aisée dans le rapport à l'histoire, qui marque assez d'amitié et d'égalité entre les deux familles pour avoir pu faire cette double alliance." 117

Of "Cinna" he says:

"Rien n'y contredit l'histoire, bien que beaucoup de choses y soient ajoutées." 118

Of "Polyeucte":

"Nous devons une fois chrétienne et indispensable à tout ce qui est dans la Bible, qui ne nous laisse aucune liberté d'y rien changer. J'estime toutefois qu'il ne nous est pas défendu d'y ajouter quelque chose, pourvu qu'il ne détruise rien de ces vérités dictées par le Saint-Esprit." 119

Racine, in his "Second¹ préface d'Andromaque" says:

"Il est vrai que j'ai été obligé de faire vivre Astyanax un peu plus qu'il n'a vécu; mais j'écris dans un pays où cette liberté ne pouvait pas être mal reçue.... Car il y a bien de la différence entre détruire le principal fondement d'une fable, et en altérer quelques incidents, qui changent presque de face dans toutes les mains qui les traitent." 120

Speaking of ^{me}June, he says:

"Si je la présente plus retenue qu'elle n'était, je n'ai pas oui dire qu'il nous fût défendu de rectifier les moeurs d'un personnage, surtout lorsqu'il n'est pas connu." 121

Racine also has her enter the Vestales although they never took anyone in under six years old nor over ten.

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118 Examen d'Horace, Corneille.

119 Examen de Cinna, Corneille.

120 Examen de Polyeucte, Corneille.

121 Second¹ préface d'Andromaque, Racine.

Première préface de Britannicus, Racine.

Braunschvig says that in their attitude towards history, Corneille and Racine are only conforming to the accepted opinion of their time.

B. Analysis of the Purpose of the Acts.

Corneille says that the first act is "~~un épisode~~" "doit contenir les semences de tout ce qui doit arriver, tant pour l'action principale que pour les épisodiques, en sorte qu'il n'entre aucun acteur dans les actes suivants qui ne soit connu par ce premier, ou du moins appelé par quelqu'un qui y aura été introduit. J'estime qu'elle sert beaucoup à fonder une véritable unité d'action, par la liaison de toutes celles qui concourent dans le poème."¹²²

If all the actors do not appear in the first act, "Il suffit qu'on y parle d'eux, ou que ceux qu'on y fait paraître aient besoin de les aller chercher pour venir à bout de leurs intentions. Ce que je dis ne se doit entendre que des personnages qui agissent dans la pièce par quelque propre intérêt considérable, ou qui apportent une nouvelle importante qui produit un notable effet."

The next three acts "peuvent être composés de actions particulières des principaux acteurs, dont toutefois l'action principale pourrait se passer, ou des intérêts des seconds amants qu'on introduit, et qu'on appelle communément des personnages épisodiques. Les uns et les autres doivent avoir leur fondement dans le premier acte, et être attachés à l'action principale. C'est à dire y servir de quelque chose; et particulièrement ces personnages épisodiques doivent s'embarasser si bien avec les premiers, qu'on seul

intrigue brouille les uns et les autres."

As for the fifth act "j'ai dit que l'action du poème dramatique doit être complète. Je n'y ajouterai que ce mot; qu'il faut, s'il se peut; lui réserver toute la catastrophe, et même la reculer vers la fin, autant qu'il est possible."¹²³

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Discours du poème dramatique. *Cometle*

C. The Unities.

Corneille in writing his complicated dramas designed in part to show the will power of his characters, found it difficult to follow the three unities. He is willing to accept them but with certain modifications. As for the unity of action:

"Il n'y doit avoir qu' une action complète; qui laisse l'esprit de l'auditeur dans le calme; mais elle ne peut le devenir que par plusieurs autres imparfaites, qui lui servent d'acheminements, et tiennent ces auditeurs dans une agréable suspension."¹²⁴

As for the unity of time:

"Je trouve qu'il y a des sujets si malaises à renfermer en si peu de temps, que non seulement je leur accorderais les vingt-quatre heures entières, mais je me servirais même de la licence que donne ce philosophe (Aristote) de les excéder un peu,"¹²⁵ et les pousserais sans scrupule jusqu' à trente."

He says later:

"Surtout je voudrais laisser cette durée à l'imagination des auditeurs, et ne déterminer jamais le temps qu'elle importe, si le sujet n'en avait besoin, principalement quand la vraisemblance y est un peu forcée comme au 'Cid,' parce qu'alors cela ne sert qu' à les avertir de cette précipitation. Lors même que rien n'est violenté dans un poème par la nécessité d'obéir à cette règle, qu'est-il besoin de marquer à l'ouverture du théâtre que le soleil se lève, qu'il est midi au troisième acte, et qu'il se couche à la fin du dernier? C'est une affectation qui ne fait qu' importuner; il suffit d'établir la possibilité de la chose dans le temps où on la renferme, et qu'on le puisse trouver aisément, si on y veut prendre garde, sans y appliquer l'esprit malgré soi. Dans les actions même

¹²⁴

Discours des trois unités, Corneille.

¹²⁵

Ibid., Corneille.

qui n'ont point plus de durée que la représentation, cela serait de mauvaise grâce si l'on marquait d'acte en acte qu'il s'est passé une demie heure de l'un à l'autre."¹²⁶

As for the unity of place:

"Je n'en trouve aucun précepte ni dans Aristote^{le} ni dans Horace.... Je tiens donc qu'il faut chercher cette unité exacte autant qu'il est possible; mais comme elle ne s'accomode pas, avec toute sorte de sujets, j'accorderais très volontiers que ce qu'on ferait passer en une seule ville aurait l'unité de lieu. Ce n'est pas que je voulusse que le théâtre représentât cette ville toute entière, cela serait un peu trop vaste, mais seulement deux ou trois lieux particuliers enfermés dans l'enclos de ses murailles.... Pour rectifier en quelque façon cette duplicité de lieu quand est inévitable, je voudrais qu'on fît deux choses; l'une, que jamais on ne changeât dans le même acte, mais seulement de l'un à l'autre, comme il se fait dans les trois premiers de 'Cinna'; l'autre, que ces deux lieux n'eussent point besoin de diverses décorations, et qu'aucun des deux ni fût jamais nommé, mais seulement le lieu général où les deux sont compris, comme Paris, Rome, Lyon, Constantinople, etc. Cela aiderait à tromper l'auditeur."¹²⁷

As for complicated action in the "Cid" Rodrigue runs the risk of being killed by Chimène's father, he offers his sword to Chimène to be killed by her, he risks being killed by the Saracens, and then in a duel by Sancho. Then the Infante seems to have no connection with the plot.

In "Horace" the young Horace runs the risk of being killed in his battle for Rome, and then when he kills his

¹²⁶

Discours des trois unités, Corneille.

¹²⁷

Ibid., Corneille.

sister, his life is in danger again. Corneille says:

"L'unité de péril d'un héros dans la tragédie fait l'unité d'action; et quand il en est garanti, la pièce est finie, si ce n'est que la sortie même de ce péril l'engage si nécessairement dans un autre, que la liaison et la continuité des deux n'en fasse qu'une action, ce qui n'arrive point ici, où Horace revient triomphant, sans aucun besoin de tuer sa sœur, ni même de parler à elle; et l'action serait suffisamment terminée à sa victoire."¹²⁸

As for the unity of time in the "Cid" the two duels and the battle give rise to an impression of more than twenty-four hours. Also in the "Cid" the Infante says to Chimène, that she did her duty "yesterday" in appealing for her vengeance. Of course, if the action had started in the evening and continued through to the next evening the rule of twenty-four hours would be observed.

In "Horace" Corneille takes pains to show that the action takes place in one day. The king, speaking of Horace, says:

"Ce crime, quoique grand, énorme, inexcusable.
Vient de la même épée et part du même bras
Qui me fait aujourd'hui maître de deux États."¹²⁹

Corneille says he has followed the rule of unity of place closely in "Horace," "Polyeucte," and "Pompée." He admits he has not done this in "Rodogune."

For Racine the unities were a help rather than a

¹²⁸

Examen de Horace, Corneille.

¹²⁹

Ibid., Corneille.

hindrance. We have seen that he proposed merely to lay bare the passions of his characters at their peak of intensity, so he has no difficulty in confining himself to a unified action extending not more than twenty-four hours, and taking place not only in the same city but in the same palace. The limitation of action in a drama to approximately the same length of time it occupied in real life serves to make his drama "vraisemblable." In a drama of crisis, the unities are almost inevitable. If a crisis of passion is real, it must not drag on indefinitely; it must not last more than a few hours, and it will pass in one place. Then, if the mind is to concentrate to the full extent upon a particular crisis, it must not be distracted by side issues. The dramatist will not succeed in his object unless he employs the unity of action.

S T Y L E

IX

S T Y L EA. Corneille

Corneille was above all things a rhetorician. He was a great master of the qualities in words that produce vehemence, precision, and force. The monologue is very characteristic of the theatre of Corneille. He uses it when a person is a prey to a very keen emotion, or when the person is undecided about what decision to take.

In the "Cid" D. Diègue in a monologue says, speaking of his past glory:

"Faut-il de votre éclat voir triompher le comte.
Et mourir sans vengeance ou vivre dans la honte?"¹³⁰

Rodrigue debates as to whether he should suffer an insult to his father or kill Chimène's father.

"Faut-il laisser un affront impuni?
Faut-il punir le père de Chimène?"¹³¹

We have D. Diègue a prey to his emotions:

"Je nage dans la joie, et je tremble de crainte."¹³²

Even the Infante moved by her love for Rodrigue indulges in a monologue:

"T'écouterai-je ~~en~~^{encore}, respect de ma naissance,
Qui ~~fait~~^{peut} un crime de mes ~~faux~~^{fautes}?"¹³³

The above is also an example of the vocative.

¹³⁰ "Le Cid", Act I, Scene I.

¹³¹ Ibid., Act I, Scene VII.

¹³² Ibid., Act III, Scene VI.

¹³³ Ibid., Act V, Scene II.

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In "Horace" Sabine indulges in a monologue and also uses the vocative:

"Prenons parti, mon âme, en de telles disgrâces;
Soyons femme d'Horace, ou soeur des Curiaces;"¹³⁴

Camille, deeply moved, in another example:

"Vit-on jamais une âme en un jour plus atteinte
De joie et de douleur, d'esperance et de crainte."¹³⁵

In the very first act of "Cinna" Aemilie wavers between avenging her father and exposing her lover:

"Au milieu toutefois d'une fureur si juste.
J'aime encor plus Cinna que je ne hais Auguste."¹³⁶

Later we see Cinna hesitating:

"En ces extremités quel conseil dois-je prendre?
De quel côté pencher? à quel parti me rendre?"¹³⁷

Auguste debates whether or not to pardon Cinna:

"Non, non je me trahis moi-même d'y per^{mauv},
Qui pardonne aisément invite à l'offenser."¹³⁸

Another example is Maxime.

In "Polyeucte" there is Pauline¹³⁹ and Polyeucte.¹⁴⁰

In "Rodogune" there is Cleopâtre,¹⁴¹ Rodogune,¹⁴² Antiochus,¹⁴³

¹³⁴ Horace, Act III, Scene I.

¹³⁵ Ibid., Act IV, Scene IV.

¹³⁶ Cinna, Act I, Scene I.

¹³⁷ Ibid., Act II, Scene III.

¹³⁸ Ibid., Act IV, Scene II.

¹³⁹ Polyeucte, Act III, Scene I.

¹⁴⁰ Ibid., Act IV, Scene II.

¹⁴¹ Rodogune, Act II, Scene I.

¹⁴² Ibid., Act III, Scene III.

¹⁴³ Ibid., Act IV, Scene II.

and again Cléopâtre.¹⁴⁴

Where the person is overcome with emotion the monologue simply prolongs the cries we all utter when deeply moved. In the other use of the monologue, there is an interior dialogue between two contradictory voices that speak one after the other.

In Corneille the characters, action, and the historical background, all tend to show the heroic wills. The style is a style of action.

Reasoning holds an important place in Corneille's style because it is by reasoning that the will is determined. His monologues are arguments suitable to deliberations which must lead to or justify an act.

The dominant qualities of his style are oratory, force, and movement. Often replies cross each other rapidly, verse by verse as Valère:

"Quel forfait trouvez-vous en sa bonne conduite?"

La Vieil Horace,

"Quel éclat de vertu trouvez-vous en sa fuite?"

Valère,

"La fuite est glorieuse en cette occasion." 145

Corneille's dramas are written in Alexandrine verse of twelve syllables, divided by a pause after the sixth syllable, and by a weaker pause in each hemistich. His rhyme consists of an alteration of feminine and masculine endings with practically no enjambement or overflow of thought from one line to another.

¹⁴⁴Rodogune, Act IV, Scenes 5,7; Act V, Scene I.

¹⁴⁵Horace, Act IV, Scene II.

B. Racine

Racine represents refinement in style. He uses short speeches in tragic situations, for when people are deeply moved, they speak very little or not at all. His characters are more carefully analyzed and are more human and nearer the spectator than are those of Corneille. Corneille depends on his subject; Racine depends on his treatment. He believes in the careful study of the unusual in the usual. He studies love, and his searching analysis of love are most unusual and interesting. He has a greater wealth of devices than Corneille that cannot be classified under any head, tricks in action and style. His plays have a unity of composition--a scene begins in one mood and ends in the same mood; or a play begins with two characters, and ends with the same two.

"Andromaque" begins with Oreste and Pyrrade and ends with them. "Britannicus" practically does the same thing, only Burrhus speaks one line. The rest is all Agrippine and Albine.

Racine also uses the monologue and the vocative.

Jocaste:

"Me feront-ils souffrir tant de cruels trépas,
Sans jamais au tombeau précipiter mes pas?
Ô ciel, que tes rigueurs seraient peu redoutables,
Si la foudre d'abord accablait les coupables!"¹⁴⁶

¹⁴⁶Thébaïde, Act III, Scene II.

Antigone:

"Dois-je vivre⁸? dois-je mourir?
 Un amant me retient, une mère m'appelle;
 Dans la nuit du tombeau je la vois qui m'attend;
 Ce que veut la raison, l'amour me le défend,
 Et m'em¹ôte l'envie."¹⁴⁷

Axiana:

"On prétend, malgré moi, m'attacher à la vie:
 On m'observe, on me suit. Mais, Pour¹s, ne crois pas,
 Qu'on me puisse empêcher de courir sur tes pas."¹⁴⁸

Hermione:

"Où suis-je, qu'ai-je fait? que dois-je faire encore?
 Quel transport me saisit? quel chagrin me dévore?"¹⁴⁹

Racine is a writer of extreme force. He uses words and phrases that are almost colloquial, but every word and every phrase goes straight to its mark. His dramas are swift, concentrated in action, and take life at a crisis, discarding whatever seems unessential, and thus achieve as complete a realization of a literary genre as seems possible. Racine's conception of tragedy is still the model of what the acting-play should be.

In the matter of rhythm, Racine shows much greater freedom and adaptability than Corneille, and we find frequent examples of overflow, tending towards great fluidity and naturalness.

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Thébaïde, Act V, Scene I.

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Alexandre, Act IV, Scene I.

¹⁴⁹

Andromaque, Act V, Scene I.

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DEPARTMENT OF CHEMISTRY

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C O N C L U S I O N

X

CONCLUSION

We have seen that Corneille was born in 1606 and really belonged to the time of Cardinal Richelieu when men of strong wills were ruling the country and women played an unimportant role. He was educated at a Jesuit school where the doctrine of working out one's own salvation was taught. Furthermore, this was really the transitional period between 16th and 17th Century French Literature, so Corneille was really a pioneer in French Classical drama. Corneille had the misfortune to come in the early part of the 17th century.

Racine, on the other hand, was born in 1639, when the foundation had already been laid for the classical drama. He was a Jansenist and so his characters and plays are fatalistic and motivated by passion rather than reason. Racine would not have been what he was if Corneille had not laid the foundation for him.

Corneille, with his Jesuit training, quite naturally turned to Rome for the sources of most of his tragedies. "Le Cid," of course, is from Spanish sources.

Racine, on the other hand, studied Greek at Port Royal; so he borrows his plays from the Greek rather than from the Latin. But he did write plays from Latin sources,



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for he wished to show that he was able to compete with Corneille in his own field.

We have seen that Corneille's characters are supermen. He paints men, not as they are, but as they should be. They are not perfect but they are much more so than human beings. His characters are close to those of the *Chanson de Geste*: "Human characters are complex, but those of Corneille are sketches in rough lines. He only painted a few qualities of his characters, but he hammered on them!" Corneille's characters are typical of the age in which he lived; an age of men of action and of strong will. Then, too, the Jesuit doctrine of free "arbitre" or power to work out one's own salvation makes his characters struggle to overcome all obstacles and finally become almost abstract qualities of reason and will-power.

Racine, however, follows the doctrine of Aristotle that characters should be presented so like the ordinary spectator that he can enter understandingly into all their problems. Men must not be presented as perfect in tragedy, for the death of a perfect man arouses feelings of injustice. Tragedy should arouse fear and pity but not resentment. Racine's characters are more human than Corneille's, for they have a certain amount of human weaknesses. Influenced by Jansenism, his characters are more swayed by their passions than their reason. They do reason, but the reason comes

from their emotions. In Corneille's characters, the emotion comes from the reason. Corneille's characters are rough sketches and succeed in following out their reason, but Racine's are more carefully analyzed. Although almost all of Racine's characters try to follow reason, only one succeeds in doing so.

As for action, we have seen that in order for Corneille to show the strength of the will and reason of his characters, he has had to have recourse to extraneous action and complicated intrigue; he has had to invent obstacle after obstacle over which his supermen could triumph, for will power cannot be shown to its full extent in a single crisis as passion can be. His extraordinary men had to have extraordinary situations.

Racine, however, with his characters swayed by passion, depicts this passion at a crisis and so has no need of complicated intrigue or extraneous action. His plays are based on ordinary, every-day themes. They depend not on action but character portrayal, particularly, love analysis. He believes in the careful study of the unusual in the usual. Corneille depends mainly on action and seeks the unusual.

Corneille, in trying to portray will power and reason, finds himself hindered by the unities of time, action, and place. It is rather difficult to show the constancy of

the will unless it extends over a fairly long period of time, unless there are various obstacles to be overcome, and unless these obstacles arise in more than one place. Racine, on the other hand, finds the unities a help, for in a play which is a drama of crisis, the crisis doesn't last long, the action is concerned more or less with this one crisis and it must necessarily take place almost in the same spot. Corneille, in the "Cid" doesn't literally violate the unity of time, but with duels, battles, etc., the impression of time does arise. The unity of place is absolutely disregarded, but the unity of action is fairly well observed. The unities are observed in all of Racine's plays. There are even definite traces of the unities in different scenes.

As for love, there is love in Corneille's plays, but it is just love. He doesn't analyze love the way Racine does, but considers it a unit in conflict with some other passion. But Racine is interested in the delicate analysis of love itself. He is a great psychologist of love, and we find love in all his plays. There is love in "Esther", only it is not seen. He was most fond of portraying jealousy, although we find all kinds and shades of love in his works. In Corneille, some other motive ranks equally with love; in Racine, love is generally the theme. In his later years, Racine attempted to write loveless plays, but all but

"Athalie" have love in them.

Corneille felt that moral instruction and teaching should be administered as such in the play. There are maxims and proverbs which are more characteristic of Corneille than of Racine. Corneille was not free from preciosity which tended towards superficiality. His style is rhetorical. He frequently uses the vocative and his characters employ oratorical speech. You have a combination of vocative and allegory. The domination of reason over emotion is carried farther in Corneille. In this, he is in a class by himself. Racine's style is not so rhetorical as Corneille's, and he is less logical. All Corneille's characters, action, the historical background,--all tend to show the heroic wills. The style is a style of action. Reason holds an important place in his style, for it is by the reason that the will is determined. The monologue and arguments are well adapted to the deliberations which must lead to or justify an act. The dominant qualities of his style are oratory, force, and movement. Racine represents refinement in style and dramatic technique; Corneille, crudity. Racine portrays details of psychology of love; Corneille does not. Racine uses short speeches in tragic situations and his characters are more carefully analyzed. Corneille depends on his subject while Racine depends on treatment. He also has a greater wealth of devices that can't be classified under any head. With

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5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

Corneille the crisis doesn't appear until well along in the play; with Racine the crisis is at the beginning. Corneille's style is uneven; at times stiff and formal, but at other times when particularly moved, he has written some of the noblest lines of French Literature. Racine's vocabulary was limited, but every word went to its mark.

"Racine realized the classical ideal of 'art' and 'nature' united. To him truth and beauty are one."¹⁵⁰

He discarded whatever seemed unessential and then achieved as "complete a realization of a literary genre as seems possible."¹⁵¹

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Nitze and Dargan, p. 313.

¹⁵¹

Ibid., p. 313.

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